

# Excertos Orquestrais

## Orquestra Sinfônica Jovem de Goiás

*Flauta:*

\*A. Dvorak: Sinfonia nº 8; 4º movimento, letra C até E.

VI.L.

C

ff

SOLO.

D

p

1. 2.

fz

f dim. dim. p

2.

f

Detailed description: This is a musical score for a flute part. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked 'VI.L.' and 'C'. A dynamic marking of 'ff' is present. The second staff continues the melodic line. The third staff features a 'SOLO.' marking and a dynamic of 'p'. The fourth staff has a 'D' marking. The fifth staff includes first and second endings. The sixth staff has dynamic markings 'f', 'dim.', 'dim.', and 'p'. The seventh staff has a '2.' marking and a dynamic of 'f'. The eighth staff concludes the excerpt.

\*J. Brahms: Sinfonia N. 1, Op. 68: 4º movimento, compassos 38 a 46

28

1 B Più Allegro

6

sf sf sf pp f sempre e passionato

45

5

Hr. I Hr. II f espr. f

Detailed description: This is a musical score for a flute part, specifically for horns I and II. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The music is marked '1 B Più Allegro'. Dynamic markings include 'sf sf sf', 'pp', and 'f sempre e passionato'. The second staff continues the music, marked '5' and 'Hr. I Hr. II f espr. f'. The first ending is marked '1'.

*Piccolo:*

\* M. Ravel Concerto em Sol para Piano: Do Início até a Cifra 2

**Allegramente** *Solo*

OTTAVINO

FLAUTO

1

*f*

1

*ff* *mf* *cresc.*

2

*f*

5

Oboé:

\*J. Brahms: Sinfonia N. 1, Op. 68: 2º movimento, compasso 17 ao 23.

Oboe I  
Andante sostenuto

18

*cresc.*

*SOLO*  
*espr.*

3 A 8

Detailed description: The image shows a musical score for Oboe I. The title is "Oboe I Andante sostenuto". The score begins at measure 18, marked with a treble clef and a key signature of one sharp (F#). The tempo is "Andante sostenuto". The music consists of a single melodic line. From measure 17 to 21, the music is marked with a crescendo ("cresc."). At measure 22, the music is marked "SOLO" and "espr." (espressivo). The score ends at measure 23. There are some markings at the end of the staff, including "3 A 8", which likely refer to a rehearsal mark or a specific performance instruction.

Clarinete

\*J. Brahms Sinfonia N°3 em Fá Maior Op. 96 - 1° Mov compasso 36 ao 46

31 mutano in A *p grazioso*  
38 *pp* *p*  
42 *pp* *p*  
46 mutano in B Ob. I *p legg.*

\*J. Brahms Sinfonia N°3 em Fá Maior Op. 96 - 2° Mov Início ao compasso 22

in B  
Andante  
*p espress. semplice*  
7  
13 *pp* *p*  
20 *p* *mf*

\*F. Mendelssohn: Sonho de uma Noite de Verão, Op. 61: Scherzo: início até letra B.

In B.  
Scherzo.  
Allegro vivace.  
N° 1. *p*  
*dim.*  
*cresc.*  
*f*

## Fagote

\*W. A. Mozart: Bodas de Fígaro: Abertura, início ao compasso 24.

Musical score for Bassoon (Fagote) in the opening of Mozart's Marriage of Figaro Overture. The score is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the tempo marking "Presto" and the dynamic marking "pp". The first staff shows the initial melodic line starting at measure 6. The second staff continues the melody with dynamic markings "ff" and "p". The third staff shows the melody with dynamic markings "p" and "ff". The fourth staff continues the melody with dynamic markings "ff".

\*L. van Beethoven: Sinfonia N. 9, 4º movimento, compasso 116 ao 140.

Musical score for Viola in the fourth movement of Beethoven's Ninth Symphony. The score is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with the instrument name "Viola" and the dynamic marking "p". The first staff shows the initial melodic line starting at measure 114. The second staff continues the melody with dynamic markings "p", "cresc.", and "p". The third staff continues the melody with dynamic markings "cresc.", "p", and "A".

*Trompa*

\*Trompa Aguda (parte de 1º Trompa):

\*J. Brahms Sinfonia: N. 1: 2º mov. – compasso 90 até 105.

in E

Musical score for Trompa Aguda in E major, measures 90-105. The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff starts at measure 90 and ends at measure 102, with a dynamic marking of *p* and a *cresc.* marking. The second staff starts at measure 94 and ends at measure 102, with dynamic markings of *f*, *pp*, *f*, and *p*, and an *espr.* marking. The third staff starts at measure 102 and ends at measure 105, with dynamic markings of *cresc.*, *mf*, and *p dolce*. There are boxed letters 'E' and 'F' above the staves, and a bracketed '6' above the third staff.

\*J. Brahms Sinfonia: N. 1, 4º Mov compasso 30 até 38

in C

Musical score for Trompa in C major, measures 30-38. The score is written in treble clef with a key signature of no sharps or flats. It consists of one staff. The tempo marking is *Più Andante*. The dynamic marking is *f sempre e passionato*. There is a boxed letter 'B' above the staff.

\*Trompa Grave (parte de 2º Trompa):

\*D. Shostakovich: Sinfonia nº5 em ré menor: 2a. Trompa in F. Nº 17 até 21

Musical score for Trompa in F major, measures 17-22. The score is written in bass clef with a key signature of one flat (Bb). It consists of five staves. The first staff starts at measure 16 and ends at measure 17, with a dynamic marking of *f*. The second staff starts at measure 18 and ends at measure 19, with a dynamic marking of *mf* and a *poco animando* marking. The third staff starts at measure 19 and ends at measure 20, with a dynamic marking of *mp*. The fourth staff starts at measure 20 and ends at measure 21, with a dynamic marking of *f*. The fifth staff starts at measure 21 and ends at measure 22, with a dynamic marking of *f* and a tempo marking of *Allegro non troppo, J=126*. There are boxed numbers 16, 17, 18, 19, 20, and 22 above the staves, and a boxed letter 'F' above the second staff.

## Trompete

\* L. van Beethoven: Abertura Leonora nº 2, (trompete offstage).

390 *Un poco sostenuto*  
in Es (auf der Bühne)

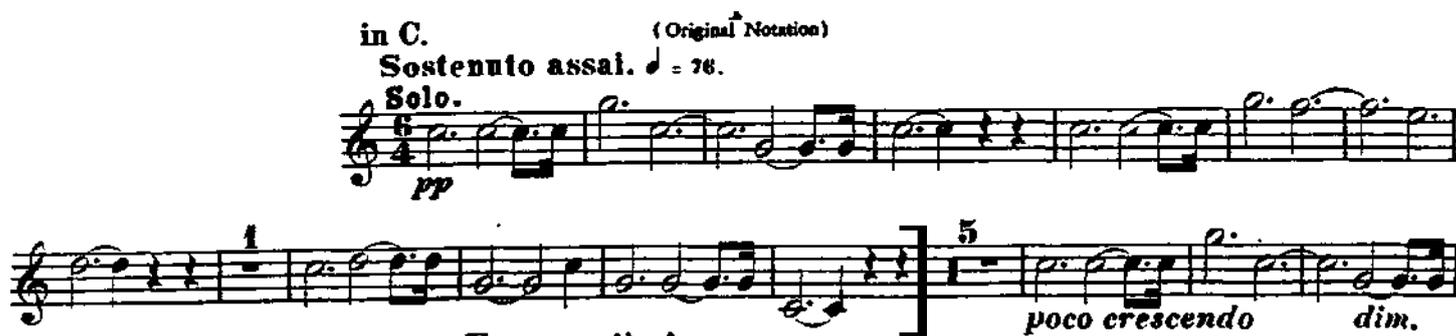


395 *Tempo I* 8 *Un poco sostenuto*

407

\*R. Schumann Sinfonia Nº2 em dó Maior op.61: 1º mov.: Compassos 1 ao 13

in C. (Original Notation)  
**Sostenuto assai.** ♩ = 76.  
**Solo.**

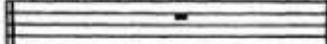


*pp* *poco crescendo* *dim.*

\*P. I. Tchaikovsky – ‘Lago dos Cisnes’ Dança Napolitana.

Andantino quasi  
1 moderato 1

Pistone I (A)



Solo

*p*

*più f*

Molto più mosso

*mf*

*poco più f*

2 Presto

*ff*



## Trombone

\*G. Rossini: La Gazza Ladra: Abertura, letra C até compasso 138.

62 Allegro. 16 *f* Bb. 5 *poco rit. a tempo* 27 [C] *f marc.*

117 *sf* *sf*

124 *sf* *sf*

131 *sf*

Detailed description: This is a musical score for Trombone, consisting of four staves of music. The first staff starts at measure 62 with the tempo marking 'Allegro.' and a dynamic of 'f'. It includes a key signature change to Bb and a rehearsal mark '16'. The second staff continues with dynamics 'sf' and 'sf'. The third staff has dynamics 'sf' and 'sf'. The fourth staff starts at measure 131 with a dynamic of 'sf'. A bracketed section starting at measure 27 is marked 'C' and 'f marc.', indicating a change in tempo and dynamics.

\*M. Ravel: Bolero (solo)

10 1<sup>o</sup> Solo *mf sostenuto*

11

Detailed description: This is a musical score for Trombone, consisting of four staves of music. The first staff starts at measure 10 with a rehearsal mark '10' and a dynamic of 'mf sostenuto'. It includes a key signature change to Bb and a '1<sup>o</sup> Solo' marking. The second staff continues with various dynamics and articulations. The third staff has a dynamic of 'mf sostenuto'. The fourth staff starts at measure 11 with a rehearsal mark '11' and continues with various dynamics and articulations.

## Trombone Baixo

\*G. Rossini: La Gazza Ladra: Abertura, letra C até compasso 138.

88 a tempo 27 C  
f marc. sf

120 sf

126 sf

132 sf sf

1 2

Detailed description: This musical score is for the Trombone Baixo part of the opening of Rossini's 'La Gazza Ladra'. It consists of four staves of music. The first staff starts at measure 88 with a tempo marking of 'a tempo' and a rehearsal mark 'C'. The music is in 2/4 time and features dynamic markings of *f*, *marc.*, and *sf*. The second staff begins at measure 120 with *sf*. The third staff begins at measure 126 with *sf*. The fourth staff begins at measure 132 with *sf* and includes first and second endings marked '1' and '2'.

\*Bruckner: Sinfonia N. 4, "Romantica": 1º movimento, letra A à B.

40 Holz. molto cresc. A sf marc.

marc. 60 marc.

70

B 80 1 p

Detailed description: This musical score is for the Trombone Baixo part of the first movement of Bruckner's 'Sinfonia N. 4, "Romantica"'. It consists of four staves of music. The first staff starts at measure 40 with a tempo marking of 'Holz.' and a rehearsal mark 'A'. The music is in 2/4 time and features dynamic markings of *molto cresc.*, *sf*, and *marc.*. The second staff begins at measure 60 with *marc.*. The third staff begins at measure 70 with *marc.*. The fourth staff begins at measure 80 with *p* and includes a first ending marked '1'.

Tuba:

R. Wagner: Die Walkure: Cavalgada das Valquírias - 1 compasso antes do n° 11 até 12.

The image shows a musical score for the Tuba part, consisting of three staves. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The first staff begins with a *ff* dynamic marking. The second staff also features a *ff* marking. The third staff includes a measure number '12' and a first ending bracket labeled '1'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Piano:\*

A. Copland: Appalachian Spring – 7 ao 10

The image displays a page of musical notation for the piano part of 'Appalachian Spring' by Aaron Copland, covering measures 7 through 10. The score is written for two staves (treble and bass clef) and includes various performance instructions and dynamic markings.

- Measure 7:** Features a complex rhythmic pattern with sixteenth notes and rests. A box labeled '7' is placed above the first measure. The marking *marc.* is present in the bass staff.
- Measure 8:** The first staff has a *rit.* marking above it. The second staff begins with the instruction *f non legato (bell like)*. A dashed line indicates a continuation of the pattern from measure 7.
- Measure 9:** Continues the melodic and harmonic development with similar rhythmic motifs.
- Measure 10:** The final measure of this section, ending with a double bar line. It includes first and second endings, labeled '1' and '2' respectively.

Throughout the score, there are numerous accents (*v*) and dynamic markings such as *rit.* and *f*. The notation is clear and detailed, typical of a professional musical score.

Percussão:

PERCUSSÃO - TÍMPANOS

L. V. Beethoven: Sinfonia n° 7, 1° movimento, compassos 409 ao fim.

Musical score for Timpani (TÍMPANOS) from Beethoven's Symphony No. 7, measures 388 to 443. The score is written in bass clef with a 2/4 time signature. It includes dynamic markings such as *ff*, *poco cresc.*, *più cresc.*, and *ff*. There are also performance instructions like *G.P.* and *N*. The score ends with a double bar line.

PERCUSSÃO - CAIXA CLARA

Rimsky-Korsakov: Scheherazade, 3° movimento, letra D a I e 4° movimento, letra P a R.

Musical score for Snare Drum (CAIXA CLARA) from Rimsky-Korsakov's Scheherazade, measures 1 to 16. The score is written in treble clef with a 2/4 time signature. It includes dynamic markings such as *pocchiss. più mosso*, *p*, *dim.*, *ppp*, *pocchiss. cresc.*, *pp*, *f*, and *p*. There are also performance instructions like *Come prima* and *P*. The score includes fingerings (1-5) and articulation marks.

Musical score for Percussion - Plate (Prato). The score consists of two staves. The top staff features a melodic line with accents and dynamic markings including *mf* and *Q*. The bottom staff provides a rhythmic accompaniment with a 'R' marking at the end.

**PERCUSSÃO – PRATO**

*P. I. Tchaikovsky: Abertura Romeu e Julieta, dois compassos antes de O até 12 depois de O.*

Musical score for Percussion - Plate (Prato). The score consists of three staves. The top staff has a melodic line with accents and dynamic markings *ff* and *Q*. The middle staff has a rhythmic accompaniment with dynamic markings *ff* and *P*. The bottom staff has a rhythmic accompaniment with dynamic markings *ff* and *Q*. Measure numbers 4, 21, and 24 are indicated.

**PERCUSSÃO – PANDEIRO**

*E. Chabrier: Espagna, letra L até letra M.*

Musical score for Percussion - Tambourine (Pandeiro). The score consists of six staves. The top staff starts at measure 34 and includes a 'Tamb. Solo' section with dynamic markings *ff* and *p legg.*. The middle three staves feature a rhythmic pattern with a 'cresc. poco a poco' instruction and dynamic markings *mf* and *f*. The bottom staff includes a 'sec' marking, a '3' measure rest, a 'M<sub>Clars</sub>' marking, and ends at measure 28.

**PERCUSSÃO – GLOCKENSPIEL**

W. A. Mozart: *A Flauta Mágica*

A musical score for Glockenspiel in Mozart's *The Magic Flute*. It consists of five systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff contains chords. The melody in the treble clef is a rhythmic sequence of eighth and sixteenth notes, starting with a rest in the first measure of each system. The piece concludes with a double bar line.

**PERCUSSÃO – XILOFONE**

A. Copland: *Appalachian Spring*, de 48 até 4 compasso depois de 49.

A musical score for Xylophone in Copland's *Appalachian Spring*. It consists of three systems of music. The first system is in 3/4 time and includes measures 47 and 48. Measure 47 has a triplet of eighth notes. Measure 48 is marked with a forte (*f*) dynamic and includes fingerings 1, 2, 3, and 4. The second system is marked with a *secco ff* dynamic and features a series of chords. The third system starts at measure 49, marked with a *sf* dynamic, and features a series of chords. The piece ends with a large, stylized bracket.

PERCUSSÃO - BUMBO

Stravinsky: Sagração da Primavera, Dança da Terra, número 72 ao 80.

**DANSE DE LA TERRE**  
Lento 3

**72** Prestissimo  
g.c. 3 3 3 3 *tr*  
*p* *molto*

*p sub. sfP* *molto* *tr*

**73** *tr*  
*p subito sfP* *molto* *p subito sfP* 1 2 3

4 5 6 *tr*  
*p subito*

**74** *tr*  
*p subito sfP* 1 2

3 4 5 **75** 1 2  
*p subito*

3 4 5 6 7 8 9

10 11 **76** 1 2 3 4 5

6 7 8 **77** 1 2 3  
*cresc. poco a poco*

4 5 6 7 8

9 10 **78**  
*ff*

HARPA

H. Berlioz: Sinfonia Fantástica, 2º movimiento, 1ª harpa: 1ª página.

II.

Ein Ball.

Un Bal. A Ball.

Valse.

Allegro non troppo. (And.)

The musical score is written for Harp and consists of five systems of music. The first system begins with a treble clef and a key signature of two sharps (D major). It features a series of chords and arpeggios, with fingerings indicated by numbers 2, 3, 4, 1, 2, 3, 4, 5. Dynamic markings include *pp* and *pp Soli.*. The second system continues with similar textures, including a *cresc.* marking. The third system starts with a measure number of 21 and includes a *rall.* marking and a *Tempo I.* instruction. The fourth system contains measure numbers 22 and 23, with a *mf* dynamic and vocalizations "Fa" and "Ut" written above the notes. The fifth system ends at measure 24, featuring a *Viol.* marking and a *pp* dynamic. The score is presented in a standard musical notation with a grand staff (treble and bass clefs).

P. I. Tchaikovsky: *O Quebra Nozes, suite N. 1: Valsa das Flores, compassos 3 a 33.*

Tempo di Valse

Ob. I, II

7

10

*Cadenza ad libitum*

20

21

riten.

The image shows a page of a musical score for the first system of 'Valsa das Flores' by Tchaikovsky. The score is in 3/4 time and D major. It features two oboe parts (Ob. I, II) and a piano accompaniment. The piano part has a 'Cadenza ad libitum' section starting at measure 10. The tempo is 'Tempo di Valse'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'ff' and 'riten.'.

VIOLINO

\*R. Schumann: Sinfonia nº2 em dó maior, op 61- 2º Mov, Scherzo: Compasso 1 a 54

**SCHERZO**

Allegro vivace  $\text{♩} = 144$

The musical score is written for Violino (Violin) and consists of 54 measures. It is in 3/4 time and the key signature has one sharp (F#). The tempo is marked 'Allegro vivace' with a quarter note equal to 144 beats per minute. The score is divided into two systems of staves. The first system contains measures 1 through 18, and the second system contains measures 19 through 54. The score includes various dynamics such as *mf*, *f*, *p*, and *cresc.*, as well as performance instructions like *poco rit.* and *a tempo*. There are two first endings (1. and 2.) between measures 10 and 14. The score also includes parts for Flute (Fl.) and Violin II (Viol. II) starting at measure 14. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

\*J. Brahms Sinfonia N°2 em ré maior, op. 73 - 1° mov, compasso 17 até 66.

**Allegro non troppo**

11 Fl. 1

K.B.

2. Mal

*p dolce*

21

*dim.*

30 10 Ob. **A**

*p dolce*

48 1 Fl. I

*p* *cresc.*

56

*f* *sf* *sf*

62 **B**

*sf* *sf* *sf* *p* 1

*Viola:*

\*F. Mendelssohn: Sonho de uma Noite de Verão, Scherzo- Da letra A até letra D

Sheet music for Viola, Scherzo from A Midsummer Night's Dream by Felix Mendelssohn. The score is in 3/4 time and features a key signature of one flat (B-flat). The piece is divided into sections A, B, C, and D. The score includes various dynamics such as *cresc.*, *p*, *sf*, and *pp*, and articulation marks like accents and slurs. The final measure is marked with the number 21.

\*F. Mendelssohn: Sonho de uma Noite de Verão: Scherzo: da letra E ate 8 compassos antes da letra G.

The image shows a musical score for a Scherzo from Felix Mendelssohn's "A Midsummer Night's Dream". The score is written for a string quartet, with four staves. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins at measure E and ends at measure G. The notation includes various dynamics such as *p*, *cresc.*, *ff*, and *f*, as well as performance instructions like *arco*, *pizz.*, and *divisi*. The first staff starts with a forte (*f*) dynamic and a *cresc.* marking. The second staff features a *cresc. arco* marking, followed by *ff* and *ff* dynamics, and a *pizz.* marking. The third staff begins with a *p* dynamic and a *cresc.* marking. The fourth staff starts with a *f* dynamic and a *cresc.* marking, followed by *ff* and *ff* dynamics, and a *divisi* marking. The score concludes with a first ending bracket and a first ending mark.

\*A. Bruckner: Sinfonia n°4 em mi Bemol Maior: 2°Mov: Compasso 51 até Compasso 83.

8

# Viola

Viol. *piu.* arco *lang gezogen*

50 1 *mf* *gezogen cresc.* *dim.* *mf cresc.* *gezogen*

60 *pp* *cresc.* *gezogen* *dim.* *pp*

*lang gezogen* *pp* *dim.* *mf* *lang gezogen*

70 *pp* *f* *dim.* *pp cresc.* *lang gezogen* *mf gezogen* *lang gezogen*

80 *dim.* *pp* 6 90 2 *ff.* *lang gezogen* *P marcato*

Detailed description: This is a musical score for the Viola part of the second movement of Bruckner's Symphony No. 4. The score is written in bass clef with a key signature of two flats (B-flat major). It consists of five staves of music. The first staff begins at measure 50, marked with a box containing the number 50 and a '1' below it. The tempo is marked 'mf' (mezzo-forte). The first staff contains measures 50-59. The second staff begins at measure 60, marked with a box containing the number 60. The tempo is marked 'pp' (pianissimo). The second staff contains measures 60-69. The third staff begins at measure 70, marked with a box containing the number 70. The tempo is marked 'p' (piano). The third staff contains measures 70-79. The fourth staff begins at measure 80, marked with a box containing the number 80. The tempo is marked 'pp' (pianissimo). The fourth staff contains measures 80-89. The fifth staff begins at measure 90, marked with a box containing the number 90 and a '2' below it. The tempo is marked 'P marcato' (piano marcato). The fifth staff contains measures 90-92. The score includes various performance instructions such as 'gezogen' (drawn), 'cresc.' (crescendo), 'dim.' (diminuendo), and 'arco' (arco). There are also dynamic markings like 'mf', 'pp', 'p', and 'ff.'. The score is written in a standard musical notation with notes, rests, and slurs.

Violoncello

\*P.I. Tchaikovsky: Sinfonia n°6 em si menor, op. 74 ("PATETICA"): 1° Mov.: Compasso 174 até 201.

174 *ff* *feroce* *ff*

176

179 *sempre ff*

185 *ff*

188 *div.* *fff* *fff*

193 *ff* *ff*

199 *unis.* *dim.*

201 *legatissimo* *p*

Detailed description: This page of a musical score for Cello covers measures 174 to 201. The music is in a minor key and features a variety of textures and dynamics. Measures 174-176 show a melodic line with a forte (*ff*) dynamic and a 'feroce' (ferocious) character. Measures 177-179 continue this line with a 'sempre ff' (always forte) instruction. Measures 180-185 feature a more rhythmic, eighth-note pattern, also marked *ff*. Measures 186-188 are a piano accompaniment section with a 'div.' (divisi) instruction and a fortissimo (*fff*) dynamic. Measures 189-193 return to a melodic line with a *ff* dynamic. Measures 194-199 show a melodic line with a 'unis.' (unison) instruction and a *dim.* (diminuendo) dynamic. Measures 200-201 conclude with a melodic line marked 'legatissimo' and a piano (*p*) dynamic, featuring triplet figures.

\*P.I. Tchaikovsky: Sinfonia nº6 em si maior, op. 74 ("PATETICA"): 2º Mov.: Início até casa 1

**Allegro con grazia**

mf

mf

f

6

Vgliss.

ff

9

mf

13

sempre mf

1.

Contrabaixo

\*R. Schumann: Sinfonia N° 2, Início até letra A

**Sostenuto assai** ♩ = 76

1 *pp*

6 *fp*

12

19 *poco cresc.* *dim.* *cresc.*

25 **Un poco più vivace** *f* *p* *cresc.* *f* *p* *cresc.*

\*L. Van Beethoven: Sinfonia n°5, Scherzo- compassos 1-100

Allegro  $\text{♩} = 96$   
unis.

*pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo*  
Corni  
*f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc. -*

68 *f*

82 *sf* *sf* *sf* *sf*

96 **A** *dimin. pp* Vello Cb. *f > p* nizz. nizz.

\*L. Van Beethoven: Sinfonia n°5, Trio - compassos 140-218

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello **B** *f*

Cb. *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Detailed description: This image shows a page of musical notation for the Trio section of Beethoven's Symphony No. 5, measures 140-218. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of seven staves of music. The first staff (measures 137-146) begins with a piano (*p*) dynamic and a *unis.* (unison) instruction, followed by a dynamic shift to *f* (forte). The second staff (measures 147-157) continues the melodic line. The third staff (measures 158-165) features a first and second ending bracketed together, with a *f* dynamic. The fourth staff (measures 166-174) continues the melodic development. The fifth staff (measures 175-187) includes six numbered fingerings (1-6) for the melodic line. The sixth staff (measures 188-197) is a piano accompaniment for the Violoncello (Vello) and Contrabasso (Cb.), marked with a *f* dynamic and a boxed letter 'B'. The seventh staff (measures 198-206) returns to a unison line, marked with *dimin.* (diminuendo) and *p* (piano). The final staff (measures 207-218) concludes the section with the instruction *sempre più p* (always more piano) and a final measure marked with the number 8.



Big Band Basileu França

IMPROVISAÇÃO - PARTE COM MELODIA

J. MERCER: Autumn Leaves.

(MOP. JAZZ) **AUTUMN LEAVES** - JIMMY MERCER

Chords and notation in the score include: A-7, D7, Gmaj7, Cmaj7, F#-7 b5, 1. B7, E-, 2. B7, E-, F#-7 b5, B7 b9, E-, A-7, D7, Gmaj7, F#-7 b5, B7 b9, E-7, Eb7, D-7, Db7, Cmaj7, B7 b9, E-, and a final measure with a repeat sign.

# IMPROVISAÇÃO - INSTRUMENTO EM C

J. MERCER: Autumn Leaves

(Medium Swing) **Autumn Leaves** Joseph Kosma

**A**

$\frac{4}{4}$   $\left\{ \begin{array}{l} C_{-7} \quad | \quad F_7 \quad | \quad B_{\Delta 7}^b \quad | \quad E_{\Delta 7}^b \quad | \\ A_{\emptyset 7} \quad | \quad D_{7b13} \quad | \quad G_{-6} \quad | \quad \text{/:} \quad | \end{array} \right. \}$

**B**

$\left\| \begin{array}{l} A_{\emptyset 7} \quad | \quad D_{7b13} \quad | \quad G_{-6} \quad | \quad \text{/:} \quad | \\ C_{-7} \quad | \quad F_7 \quad | \quad B_{\Delta 7}^b \quad | \quad E_{\Delta 7}^b \quad | \end{array} \right\|$

**C**

$\left\| \begin{array}{l} A_{\emptyset 7} \quad | \quad D_{7b13} \quad | \quad G_{-7} \quad G_7^b \quad | \quad F_{-7} \quad E_7 \quad | \\ A_{\emptyset 7} \quad | \quad D_{7b13} \quad | \quad G_{-6} \quad | \quad \text{/:} \quad | \end{array} \right\|$

# IMPROVISAÇÃO - INSTRUMENTO EM Bb

J. MERCER: Autumn Leaves

**Autumn Leaves**

(Medium Swing) Bb-Part Joseph Kosma

<b>A</b>				
$\frac{4}{4}$	D <sub>-7</sub>	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>Δ7</sub>
	B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-6</sub>	∕
<b>B</b>				
	B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-6</sub>	∕
	D <sub>-7</sub>	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>Δ7</sub>
<b>C</b>				
	B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-7</sub> G <sub>7</sub> <sup>#</sup>	G <sub>-7</sub> F <sub>7</sub> <sup>#</sup>
	B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-6</sub>	∕

# IMPROVISAÇÃO - INSTRUMENTO EM Eb

J. MERCER: Autumn Leaves

**Autumn Leaves**

(Medium Swing) Eb-Part Joseph Kosma

<b>A</b> 4/4 A-7	D7	GΔ7	CΔ7
F# <sub>ø7</sub>	B <sub>7b13</sub>	E-6	∕
<b>B</b> F# <sub>ø7</sub>	B <sub>7b13</sub>	E-6	∕
A-7	D7	GΔ7	CΔ7
<b>C</b> F# <sub>ø7</sub>	B <sub>7b13</sub>	E-7 D# <sub>7</sub>	D-7 C# <sub>7</sub>
F# <sub>ø7</sub>	B <sub>7b13</sub>	E-6	∕

# SAXOFONE

RUBANK: Advanced Method Saxophone, Vol. 1, pág. 45, ex. 4.



# TROMPETE

E. F. GOLDMAN: Pratical Studies for the Cornet and Trumpet, pág. 14.

14

## 13. Syncopation

Passages such as contained in this study are met with in most popular and ragtime numbers, and even in a considerable amount of standard music. The syncopated or longer notes should be accented slightly to help bring out the syncopated rhythm. In music of this kind the eighth notes should be long, and the sixteenths very short. Where two sixteenths are joined, they have the value of an eighth.

Moderato

The musical score for '13. Syncopation' is written in a single melodic line on a grand staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Moderato'. The score consists of 12 staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The music features various syncopated rhythms, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat). Dynamics include *mf* and *f* (forte).

# TROMBONE

Livro de Exercícios para Trombone, página 19, ex. 42.

## Duetos:

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

# CONTRABAIXO ELÉTRICO

M. LINCOLN: Eternamente.

## Eternamente

Bass

Composer: Marcos Lincoln

Arranged by Marcos Lincoln

25/04/2017

Latin  $\text{♩} = 138$

Chord diagrams and measure numbers are provided for each staff:

- Staff 1: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>
- Staff 2 (7): Cm<sup>9</sup> Bb/G B<sup>b</sup>(sustomit5)/A<sup>b</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>
- Staff 3 (12): Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G B<sup>b</sup>(sustomit5)/A<sup>b</sup>
- Staff 4 (18): Cm<sup>9</sup> Bb/G E<sup>b</sup>(omit3)/C A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>(sustomit5)/F Bb F<sup>b</sup>(sustomit5) Gm<sup>7</sup>
- Staff 5 (23): Gm<sup>7</sup>/F E<sup>b</sup>7 C<sup>7</sup> Fm<sup>7</sup>
- Staff 6 (28): E<sup>b</sup>maj<sup>7</sup>(#5) Cm<sup>9</sup> Gm<sup>7</sup> Bb
- Staff 7 (34): A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>6 Bm(maj7#5) Cm<sup>7</sup> Fm A<sup>b</sup>maj<sup>7</sup>/E<sup>b</sup> Bb/F
- Staff 8 (38)
- Staff 9 (41): A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>6 Bm(maj7#5) Cm<sup>7</sup> Fm A<sup>b</sup>maj<sup>7</sup>/E<sup>b</sup> Bb/F
- Staff 10 (46)

2

52 **C** Cm<sup>9</sup> Cm<sup>6</sup>/G Cm<sup>9</sup> Cm<sup>6</sup>/G Bass Cm<sup>9</sup> Cm<sup>6</sup>/G Cm<sup>9</sup> Cm<sup>6</sup>/G

56 **D**

6

GUITARRA  
N. CONCEIÇÃO: Resposta.

# RESPOSTA

NEY CONCEIÇÃO

5

Gm7 Cm7

D7(b9) Gm7

5 A7 D7 Gm7 Cm7

9 Gm7/bb D7/A Gm7

13 F#dim Gm7 F7 Bb

17 Cm7 F7

21 Bb F7 Bb

25 Gm7 Eb Edim Bb Gm7

29 Cm7 F7 Bb F7 D7/A (D.S. AL FINE)

# Meditation (Meditação)



SIDE 1/TRACK 2  
PLAY 4 CHORUSES

♩ - 148

Music by Antonio Carlos Jobim  
English Words by Norman Gimbel  
Original Words by Newton Mendonça

The musical score is written in 4/4 time and consists of a main melody and a solo section. The main melody is written on a grand staff with treble and bass clefs. The solo section is marked 'SOLO' and is written on a grand staff with treble and bass clefs. The score includes various chords and musical notations.

**Chords for Main Melody:**

- Line 1: C, F#-B, B7, C
- Line 2: D-, Eb07, E-, A7+5, D-, D-, F-
- Line 3: Bb7, E-, A7+5, D-, G7+5
- Line 4: F0, F-, Bb7, E-, Eb07
- Line 5: D-, G7+5, C, F#-B, B7, C
- Line 6: D-, Eb07, E-, A7+5, D-, F-
- Line 7: Bb7, E-, A7+5, D-, G7b9, C0, D-/G

**Chords for Solo Section:**

- Line 1: C, F#-B, B7, C, D-, Eb07, E-, A7+5
- Line 2: D-, F-, Bb7, E-, A7+5, D-, G7+5
- Line 3: F0, F-, Bb7, E-, Eb07, D-, G7+5
- Line 4: C, F#-B, B7, C, D-, Eb07, E-, A7+5
- Line 5: D-, F-, Bb7, Eb, A7+5, D-, G7b9, C0, D-/G
- Line 6: E-, A7+5, D-, G7b9, E-, A7+5, D-, G7b9
- Line 7: C0, Bb7+4, C0, Bb7+4, C0, Bb7+4, C0+4

# BATERIA E PERCUSSÃO

Sistemas de condução de samba com variações.

## CONDUÇÃO – SISTEMA 2

Samba

### SISTEMAS DE CONDUÇÃO

A seguir, baseado em algumas destas linhas rítmicas e em conduções que já se consagram na bateria, estão os sistemas que serão aplicados sobre a série, depois sobre as frases e, mais tarde, sobre as leituras. A dinâmica do bumbo no samba deve ser suave e a pronúncia precisa e "redonda", como diz o grande baterista Tutty Morena.

Os sistemas 1 e 2 devem ser praticados com  $\bullet = 60$  e subindo gradativamente até  $\bullet = 120$ .

Sistema 1



Sistema 2



The image shows two musical systems for conducting samba. Each system is written on a single staff with a treble clef and a 2/4 time signature. The notation consists of rhythmic patterns represented by stems and flags, with arrows indicating the direction of the strokes. Sistema 1 and Sistema 2 are presented as two separate lines of notation, each with its own label to the left.

# A SÉRIE

The musical score for "A SÉRIE" consists of 12 staves of rhythmic notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is as follows:

- Staff 1: Quarter notes G4, A4, B4, C5.
- Staff 2: Quarter notes G4, A4, B4, C5.
- Staff 3: Quarter notes G4, A4, B4, C5.
- Staff 4: Quarter notes G4, A4, B4, C5.
- Staff 5: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 6: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 7: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 8: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 9: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 10: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 11: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 12: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.